DOCUMENT RESUME

ED 146 597 CS 203 707

TITLE A Guide to Press Relations.
INSTITUTION Fibre Box Association, Chicago, Ill.
PUB DATE 74
NOTE 29p.

EDRS PRICE MF-$0.83 HC-$2.06 Plus Postage.
DESCRIPTORS Check Lists; Emergency Programs; *Mass Media; *News Media; *Organizational Communication; *Publicize; *Public Relations

ABSTRACT

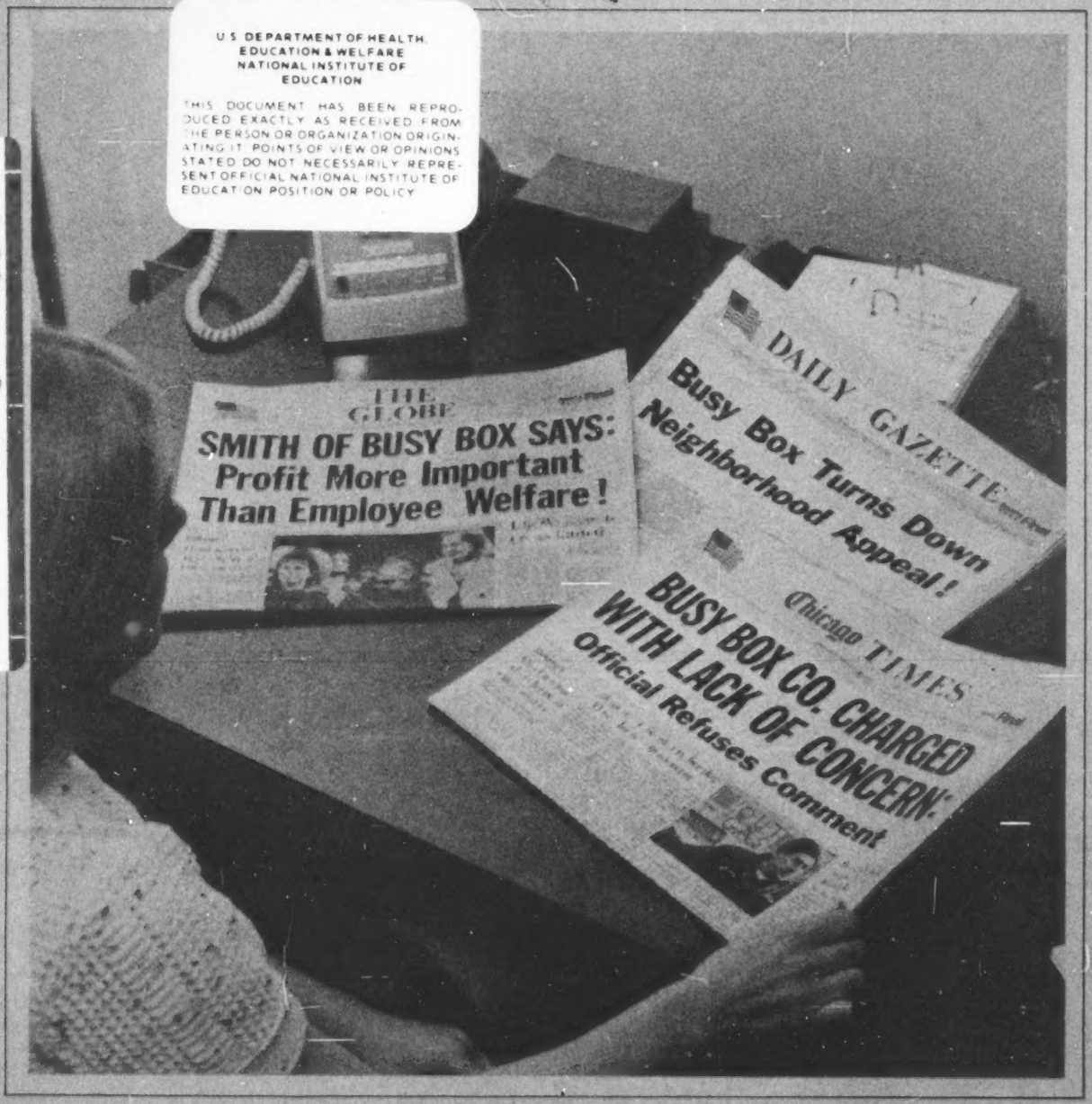
Stressing that a positive press-relations program can be extremely helpful to businesses, this publication offers suggestions for establishing press contacts, preparing press releases, holding press conferences, illustrating a story, preparing materials for use in radio and television broadcasts, and developing policies to be followed in emergency situations. It includes a press-relations checklist for emergency situations. (GW)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

U S DEPARTMENT OF HEALTH
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ED146597



A Guide To Press Relations

CS 203 707

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Fibre Box Association

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

FIBRE BOX ASSOCIATION

CONTENTS

Introduction — 1

Press Contacts — 3
- Identifying the Press — 3
- How the Press Works — 4
- Dealing with the Press — 5
- The Sales Call — 6

Press Releases — 7
- Construction — 7
- Writing Style — 7
- Typing Style — 8
- Identification — 8
- Headline — 8
- Continuations — 10
- Timing — 10
- Exclusives — 12
- Delivery — 12
- Records — 12
- Sample Press Releases — 9,11

Press Conferences — 13

Illustrating Your Story — 14
- Photos — 14
- Sample Caption — 15
- Captions — 16
- Model Releases — 16
- Sample Model Release — 17

Radio — 18
- Identifying Stations — 18
- News — 18
- Public Service Announcements — 18
- Interviews and Discussion — 19
- Featurettes — 19
- The Sales Call — 20
- Writing for Radio — 20
- The Radio Release — 21
- Timing — 21

Television — 22
- Pictures for TV — 23
- Scripts for TV — 23

Emergencies — 25
- Press Relations Checklist — 26

Part of a series on
the elements of a
Community Relations Program
for Box Plants

© 1974

Fibre Box Association
224 South Michigan Avenue
Chicago, Illinois 60604

INTRODUCTION

The headlines on the cover of this booklet are all negative. True or not, they would hurt Busy Box Co. with community, customers, suppliers, employees and many others.

Could they have been avoided, or softened, or turned around? That's really two questions:

- First, and foremost, are they true?
- Second, what kind of press contact surrounded, and preceded, each particular event?

Every firm has its image, built on its operations and deeds, its corporate policies, and its people. And the company can't exist without its 'audiences,' or without communicating itself to them.

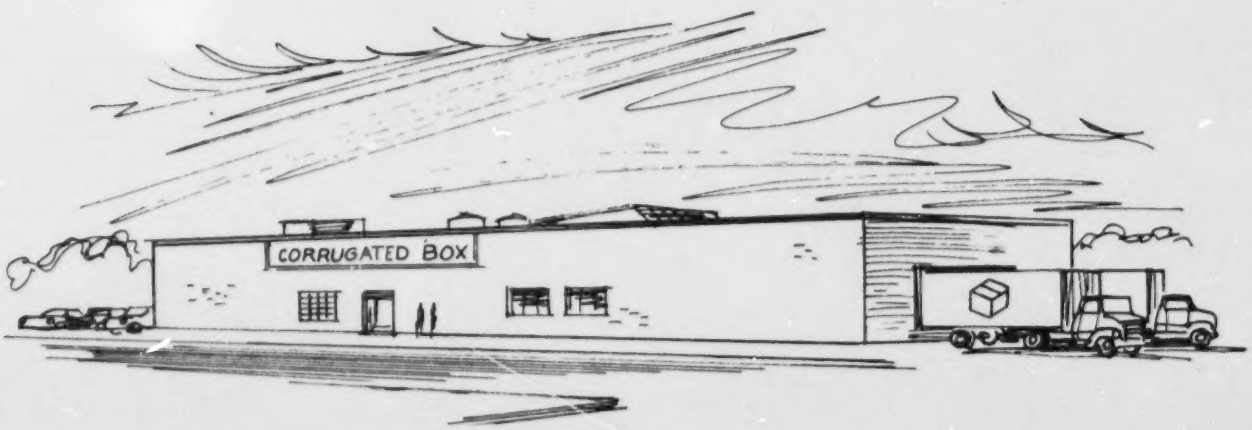
The printed word - - and radio and television - - are available, effective, logical communications tools for reaching many audiences. Yet they can't be 'used' on other than their own terms.

Nor can we hide from them. A low profile - - the lack of a positive program of press relations - - may not 'hurt' anything in 'normal' times. Could a positive program help? The answer is a positive 'yes', though 'how much?' may be hard to pin down. But let something go wrong, and the value of a positive program can be immeasurable.

Look again at those headlines on the cover:

BUSY BOX CO. CHARGED
WITH LACK OF CONCERN:
OFFICIAL REFUSES COMMENT

This could well be true, if corporate policy requires clearance of a response to charges. But if the writer knows you, and understands your need for clearance, and has your assurance of a later statement, he won't say you refuse comment! More than likely, he'll print the charges (the news of the moment), and print your response in a follow-up story. But don't expect this kind of reasonable treatment from a stranger!



SMITH OF BUSY BOX SAYS
PROFIT MORE IMPORTANT
THAN EMPLOYEE WELFARE

Were you quoted out of context? How did it happen? Would it have happened if the reporter had your full text, or a press release, or if you had taken your own notes during the interview? These would all be part of a positive program.

BUSY BOX TURNS DOWN
NEIGHBORHOOD APPEAL!

Maybe you did. But how did you get your side across? What if you had issued a press release first, criticizing the program, or offering an alternative? Or what if the reporter, knowing you, had called so he'd be sure to understand your side?

Yes, a positive program of press relations would have helped in each of these cases. It needn't have been a 'big' or expensive program; the key word is 'positive'.

Whether you're interested in having a positive program to achieve positive results, or to prevent negative results, the obvious question is where do you begin?

Step one is to establish press contacts.

PRESS CONTACTS

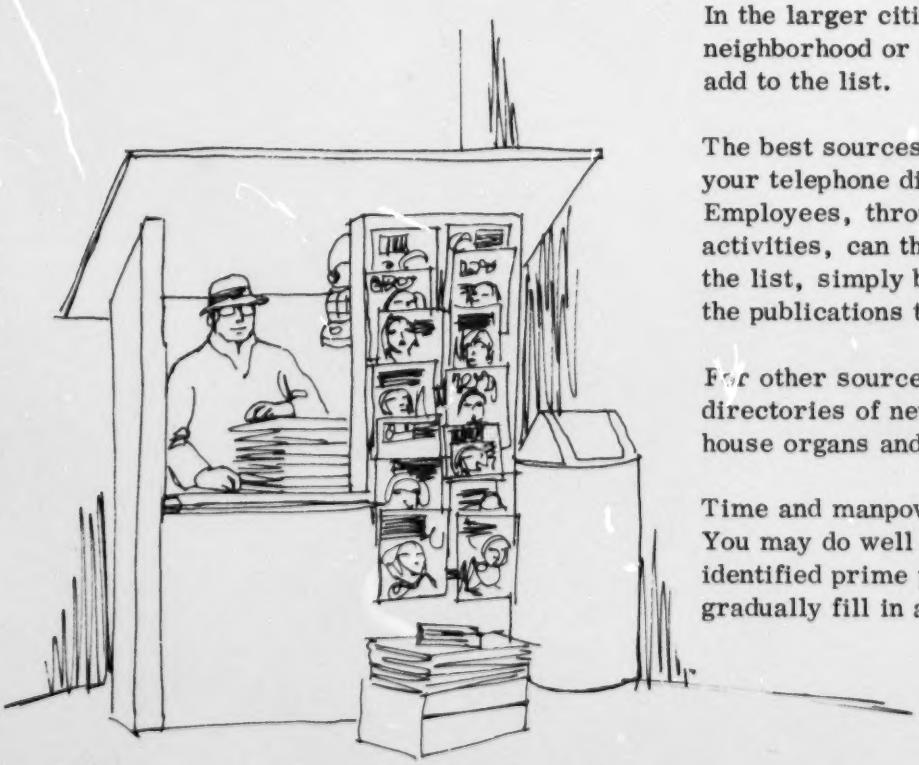
Identify and meet the press.

Sounds easy, doesn't it? But to accomplish it effectively, approach the task in the same way you would a sales call:

- Identify your market.
- Learn its needs and how it operates.
- Identify names and titles.
- Develop your sales approach.

Your first task, is to identify the publications and outlets available to you.

There are, of course, national magazines dealing with business, special-interests, and general subject matter. But on a local basis, your list might include some or all of these:



- Newspapers
- Local business publications, such as a Chamber of Commerce publication
- Club and organization publications
- Church and school publications
- Ethnic publications
- Union, supplier and customer publications

The small town, which usually offers a smaller number of publications, appears to offer an advantage to its companies in compiling this list. On the other hand, some employees may live in adjacent towns, and customers may be located over a wider area. A county-wide or even state-wide publication list may have to be considered.

In the larger cities, there may be weekly neighborhood or suburban newspapers to add to the list.

The best sources of information will be your telephone directory and newsstand. Employees, through their interests and activities, can then guide you in expanding the list, simply by informing you about the publications they read.

For other sources, your library will have directories of newspapers, magazines, house organs and other types of publications.

Time and manpower always come into play. You may do well to pursue a few easily identified prime publications at first, and gradually fill in around them.

Learning something about each publication is next.

The directories you used will be of some help here. And most publications offer a statement of purpose, circulation and other facts, free for the asking. By all means, obtain and study a copy.

Names and titles are just as important to others as yours are to you. These can also be obtained from directories (make sure they're current), from a copy of each publication, or from the individual office or switchboard. Depending on the size of the operation, you may be interested in the editor, managing or city editor, business or financial editor, certain columnists, feature or department editors, and so on.

The obvious match-up to be made will be between the particular publication and person, and the informational purpose of each contact.

This brings us to the final point: developing your sales approach.

It's helpful to develop a complete list of the types of news you generate, let's take a few typical items here as examples. Consider:

- Major expansion
- Personnel change
- Plant anniversary (with events)
- Safety award
- Strike

The format you use to effect the match-up between information and outlet is unimportant. It could be a simple chart with check marks, or file cards with notations or tabs, or some other means of showing which publications are probably interested in which news items. But it is the match-up itself which is important. It must be 'on-target,' suited to the publication and person and their goals and needs. Being on-target with useful material is, in effect, your basic sales approach.

Before you make contact, it may help you to understand some of the workings of the press.

First and foremost, the vast majority of journalists are gentlemen (ladies included). Inquisite, yes. Probing, yes. Skeptical, sometimes. But gentlemen. You are news, and they want to be able to come back time and time again, and be welcomed.

Journalists are seeking facts. Honest answers. All of the pertinent details. They will accept reasons for delays, for incomplete answers, for non-statements; but they will not accept rebuffs, deceptions, diversions.

As in any field, there are some journalists with less rigid ethical standards than others. To feel your way, to learn how to deal with each individual, it is best to begin and build mutual respect with 'safe' material which you originate.

The reporter, including the business editor and columnist, works under pressure. Just as your flexo operator aims for Y units of output and your salesman aims for Z calls per day, he has X number of assignments

and X number of words to write each day. He must work fast, and be right the first time. He works from a vast background of general information and perhaps few facts about you or your industry. He wants to interpret each news event (yes, interpret) to his audience, analyzing according to what he thinks they'll want to know or find most interesting, in terms they'll understand.

The reviewer of press releases - - managing editor, city editor, rewriter, business editor - - works under similar pressure. He's faced each day with enough raw material to fill many times the space he has available. He must determine what's most interesting or important to his readers, evaluate what's well written and complete, and what to pursue further. Most of his decisions are easy, but some are very hard. And he doesn't want to hold them over for another day, for that day will bring its own fresh mountain of material.

Now we begin to see and understand some of the precepts of dealing with the press.

- Don't waste his time with unsuitable material, drop-in visits, chatty phone calls, uncooperative response.
- Be honest, accurate, complete, open. Play fair when dealing with competitors for news. Be available. Be consistent.
- Don't demand results, position, timing, favorable treatment. His avowed responsibility is to his reader, not to you.
- Realize his limitations and restrictions. He may spell fibre with an 'er'. He may think of corrugated as cardboard - - and may still use the word for the sake of his readers, even after your patient explanation. "Corrugated and solid fibre boxes and related products" is too long a phrase for him to use.
- Don't demand that he 'clear' a story with you; you're not his boss. Offer, instead, to check his terminology or technical accuracy - - if there's time.
- When he interviews you, by phone or in person, jot notes on the conversation. Be sure to summarize, to put the point under discussion in proper context. Don't hesitate to ask him about other information he has, whether he's seeking to balance or expand some other material. This will help you control reaction-type responses.
- Help him. Offer related facts, or direct

him to other sources. Give him background, and leads to future or pending items which will affect the issue.

- Tell him your restrictions on clearance or availability of data or whatever. Offer to supply what you can at a certain time. Give him the gist of the information, if possible, so he'll be able to decide whether or not to wait for you.

- Know the difference between 'news' and 'advertising'. Don't expect the 'free plug' you should be paying for.

- Don't get mad at errors. Rather than demand a correction (unless major), suggest a follow-up article which will clarify or correct. Remember that the headline writer is still another individual, whose job is to attract reader interest to the story. And above all, don't be disappointed or mad if a particular item isn't used; you may not be as interesting or as important as you think, on a particular day, on a particular subject, weighed against some other item.

Now that you are ready to beard this fearsome journalistic lion in his den, you realize that you should:

- Have a purpose to your 'sales call'

- Have an appointment

Your particular purpose may be the delivery of background information for future reference or of current news in the form of a fact outline or press release. It's a rare editor, much to his regret, who has time just to meet people.

Your timing will be important to him. As deadlines approach, he's usually just too busy. And, like you, when he's finished for the day he wants to go home. Call for an appointment convenient to him (and considering the timeliness of any news you want to deliver). And remember that he probably doesn't have a secretary, so don't use yours to arrange the appointment; do it yourself, on even terms with him.

At your first meeting, in addition to whatever you bring him, there is a great deal you can and should learn. Ask about:

- His staff structure, as a double-check of your research

- His interest in your news items, if you've progressed far enough to show him a list of possible topics

- His deadlines

- His style preference (he may have a sheet or book showing capitalization, forms of address, etc.)

- His photo requirements and desired caption styles

Be sure you leave with him full data on your company spokesman (preferably one, with backup when he's unavailable), including phone numbers.

With the first contact as a base, a positive press relations program consists of your going to the press on some consistent, fairly frequent basis. The format for doing so is the press release or fact outline.

PRESS RELEASES

A press release is, simply, a newspaper or magazine 'news' article. If it's good - - newsworthy, well written, the right length, aimed at the particular audience - - it should fit right into the publication without change. While this is rare, since most editors want to add a bit of their own writing style, many are used virtually intact.

The 'construction' of a press release is not difficult. We're all aware of the basic content - - answering the age-old, but sometimes forgotten, questions of who, what, when, where, and the sometimes-added why and how.

At one time or another, you've had a boss who's said, "I'm busy, tell me about it in one sentence." You may struggle, but you do it. And it's important to note that, besides the essential facts, you try to tell him in a way which stresses the subject's importance to him and to you. This, in essence, is the 'lead' or first paragraph of a press release. Short and to the point. And hung on a 'news peg' - - the reason someone should be interested, the focus on the audience.

After that first paragraph, you'll need to explain, to qualify the simple statements, to give the background and ramifications. In descending order of importance, never knowing when you will be cut off. This is the 'inverted pyramid' style of news writing which permits the editor to reduce the story, if space restricts length, by deleting from the end.

Start with a 'fact outline' - - simple statements answering the who's and what's. Make it as complete as necessary, and check every name, date and item. Sometimes, with 'hot' news or as a supporting handout for an interview, the fact outline is all you'll formally give to the press - - perhaps even by phone. But when the time comes to write a release, the 'fact outline' is your base.

These are some of the elements and refinements to use in constructing a press release:

Writing style. Each publication may have its own style sheet or book, but some generalities will apply.

- On the first mention of a name, use the full name (not just initials, even if that's policy for company communications); then use Mr. Smith.
- Numbers over ten are given in numerals, but numerals don't start sentences. Avoid phone numbers.
- All capital letters are NEVER used for emphasis in a newspaper, so avoid them; and newspapers don't underline, either.
- Don't abbreviate; it's easier for the editor to shorten, if that's his style, than to lengthen if it's not.
- Use short, simple words and short paragraphs. Forget about most adjectives and adverbs (an editor may accept your calling a box 'original', but he'll question 'beautiful' - who says so?)

- Accuracy should extend beyond the facts, to all spellings and uses of grammar. An unusual name spelled accurately will appear wrong if it's surrounded by other spelling and typographical errors.

- Review for repetition. Too many uses of the same word? Too many sentences start the same way? (He said . . . The company . . .) Too many, or too few, mentions of your company? (Once per page is usually enough).

- Personalize. Readers like to identify with another person, not just facts. Use quotes to describe some of the facts. If you 'manufacture' quotes, be sure to clear them with the person quoted - - especially if opinion is involved.

- Shorten. Two pages is the maximum for the average 'meaty' release, or one page for a simple announcement such as personnel changes.

Typing style. Typed, of course. On one side of standard $8\frac{1}{2}$ x 11 paper, not tissue or onionskin.

- Double-space your copy, or triple-space if the lines appear crowded. This not only makes the copy more legible, but allows the editor to write any changes between the lines.

- Use wide margins, both for legibility and to give the editor room for notes and printing instructions. An absolute minimum is one inch on all sides, with more preferred. Ideally, each typed line should have about 60 letters and spaces, equal to two lines of type in most newspaper formats.

- Never send a carbon copy. It smudges. And it makes the editor think you put him second, so he isn't likely to put you first. When you need multiple copies, have them reproduced by multilith or mimeograph.

- Indent all paragraphs, with the possible exception of the first.

Identification. Start with your identification at the top of page one. Yes, you may use company letterhead, or a special 'news' or 'press release' form. Either should identify the company, plant, city and address. Make sure you add your name and telephone number, should the editor want to contact you for more information.

Dates are important. Ever come across an undated, misfiled piece of correspondence? Frustrating, isn't it? Most press releases should contain two dates:

- The date it was written, and

- The date it can or should be used, such as:

  For Immediate Release (upon receipt; this is implied if the words are omitted)

  For Release June 16, 1974, or

  For Release After 2 p.m., June 16, 1974, implying that publicity should follow, and not precede, an event.

Headline. To help the editor in his quick evaluation of material, a headline or label at the top should identify the subject. Ideally, it condenses the entire 'lead' into a few words, in a format which could be suitable for the actual headline.

FIBRE BOX ASSOCIATION
224 SOUTH MICHIGAN AVE.
CHICAGO, ILLINOIS 60604
(AREA 312) 663-0250

PRESS RELEASE
Date: October 10, 1973
Contact: Tom Serb

Innovative

Corrugated

In New Ma

New York

film shown

A d

potentially

And

automobile

entire ware

In t

means of

baggage ha

flights.

In a

traditional

news *from*

FIBRE BOX ASSOCIATION

224 SOUTH MICHIGAN AVENUE - CHICAGO, ILLINOIS 60604 - (AREA 312) 663-0250

Release date: April 11, 1973
Contact: Tom Serb

Olinkraft Plant Wins Safety Award Among Box Makers

Phoenix, Ariz. -- The New Orleans corrugated sheet plant of Olinkraft, Inc., was presented an industry-wide safety award today by the Fibre Box Association.

The plant's employees achieved a five-year cumulative disabling injury frequency rate of zero. Almost 375,000 man-hours were represented during the period, from January 1, 1968, through December 31, 1972.

Disabling injury frequency rates are determined by the actual number of temporary total, permanent partial or permanent total disabling injuries sustained per million man-hours of employee exposure. The New Orleans plant had no injuries in the five-year period.

The plant competed for the annual award against some 120 sheet plants operated by members of the Association. Sheet plants make boxes from sheets of corrugated board supplied by converting plants.

The trade group, with 115 member companies, represents a total of almost 600 plants producing some 85 percent of the nation's corrugated and solid fibre boxes. The industry's 1972 sales were almost $4-billion.

- 30 -

9

Look at a newspaper's headlines, and you'll notice several things: three to five words per line is about right; three lines is maximum; lines are about the same length. Hard to do? Sometimes. But it's better to come close than offer a 75-word summary. Keep your headline to the left, so the editor will have room for his version at the right.

Many press release 'guides' suggest starting the copy one-third of the way down on page one. The purpose is to give the editor room for his headline, headline type instructions, copy type instructions, edition, page or section notations and other data. What's sometimes overlooked is that the letterhead, date and other information may fill that top third.

Continuations. Simplify everything for the editor by spelling it out.

When you come to the end of the story, write 'End', or mark it with ###, or '30' (the old telegrapher's signal for 'end of transmission').

If you come to the bottom of a page and there's more copy, write 'more'. In the upper right corner of the next page, help him identify the story just in case the pages become separated; put your company name, the first few words of the headline (or other identifying words, such as 'plant addition'), and the page number (page 2 of 3, page 3 of 3).

Timing. The 'when' of sending your press release is critical to both you and the editor.

For 'current' news, send the release today, not next week. And send it first class, or by messenger or phone.

If it's a 'timed' release, send it to arrive in ample time for preparation. The text of a speech, for example, you may not want published until after it's been delivered - but how long after? Two hours? A day?

Don't abuse the concept of sending something in advance of when you want it published. Make sure there's a valid reason (such as the delivery of the speech) for asking that it be held 'for release after 2 p.m. etc.'

Know the editor's deadlines, and work according to the frequency of publication. Take that 2 p.m. speech on June 16, and consider:

- For the evening newspaper of June 16, the release should arrive on June 15th.
- For the morning newspaper of June 17, it should arrive early on the 16th.
- If you're sending the release by mail to a daily newspaper, allow at least one extra day (besides normal delivery time), but not much more.
- If you want a reporter to 'cover' the event in person, send the release a day or two earlier, and, with a note or phone call, suggest that coverage. Be sure the reporter can get more, via interview or other means, than what you've already sent.

The Fibre Box Association, with almost 150 members, represents 90 percent of the $4.5 - billion industry's production.

The nine previous exhibits held by the trade group, since 1953, have been shown

News from the

Fibre Box Association
224 S. Michigan Ave.
Chicago, Ill. 60604

Release Date: Jan. 28, 1974

Contact: Tom Serb
phone: (312) 663-0250

Corrugated Exhibit

To Be Feature of

PMMI's Pack Expo

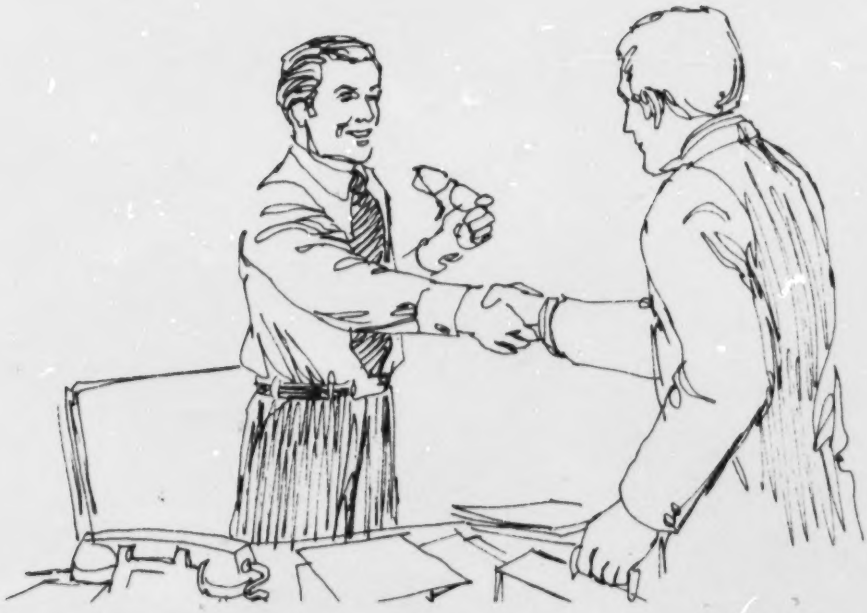
The first major exhibit of corrugated box developments since 1970 will be a feature of Pack Expo '74, October 7 - 10 in Chicago's McCormick Place.

The Fibre Box Association, representing corrugated and solid fibre manufacturers, will conduct a competition among its members and display all entries at the trade show. Close to 500 items will be included in a single booth, extending more than 300 feet.

Some 20,000 packaging buyers, engineers, designers and production executives are expected to view the exhibit. The show, sponsored by the Packaging Machinery Manufacturers Institute, is a prime source of new ideas for those involved with moving the nation's production to its consumers.

The corrugated industry provided 227 billion square feet of its products to all industries in 1973. While most went into shipping containers and related packaging, other products range from displays to toys.

- more -



- Most monthly publications 'close' between the 1st and 10th of the month preceding issue. If you want to appear in the July issue, send the release to arrive between May 10 (the close of the June issue) and June 1.

These same principles apply if the subject warrants before-during-after publicity. Work out your timing on each release -- Smith is going to speak about . . . Today Smith said . . . As a result of Smith's recent speech . . .

Exclusives. Don't play favorites with news. Limit your 'exclusives' to unique aspects of a general story you've released to all, or to feature articles, or, better yet, to articles originated by the press. At the same time, don't over-saturate your market; don't send the same release to morning and evening editions of the same paper, or to three different editors on the same staff.

Delivery. You don't trust the mail? Fine; deliver your release in person. It's a great occasion for another brief contact with the editor, and may give you the opportunity to discuss the subject and answer questions. Sending a messenger? Fine, too, but more effective if he knows what he's delivering and can answer a question, or knows how to reach you.

Records. Printed or not, you'll want to keep a copy of each release, with notes as to its distribution and use. Include notes on courtesy copies sent to headquarters, or to people mentioned in the release. Obtain your own clippings (buy a copy -- don't ask the editor to send it to you) and study it. See what the editor did to your material; analyze why, and put this new knowledge to use in your next effort.

If your material isn't used, you may ask why -- in the context of trying to be helpful to the editor by supplying useable material. (A novice can do this; a pro cannot.) This should be done quickly, perhaps two or three days after non-publication, or the item will have been forgotten. And it's best done in person, as part (but not the main part) of another 'sales call'.

Now that you're in business as a publicist, you'll begin comparing your efforts with others and striving to be more and more professional.

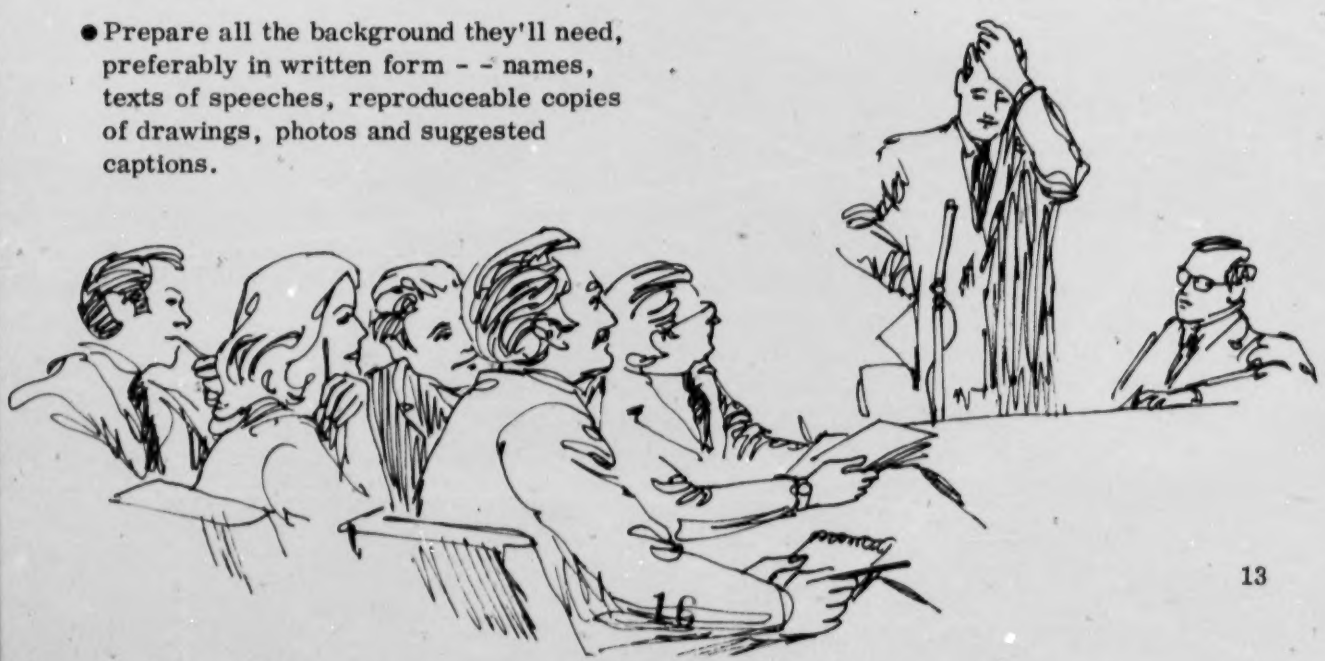
PRESS CONFERENCES

Should you 'call' a press conference? There's no definite answer, though most editors complain that the typical conference is a waste of time. If background, supporting documents, texts of speeches or other materials are needed, they can and should be made available with the press release.

Don't ask the editors to come to you just to become acquainted with your smiling face; go to them. On the other hand, a press conference, like TV, adds the visual dimension. Use it to show something you can't take to the editor, to show something 'working' which can't be described by a photograph. A plant tour or design display would be on the right track.

If you are planning a press conference, remember that the reporters are your guests. Treat them that way, following up on the little details.

- Make sure they can find you, are expected and greeted at the door, have a place to park, are escorted to the right spot.
- Prepare all the background they'll need, preferably in written form - - names, texts of speeches, reproduceable copies of drawings, photos and suggested captions.
- Have the right people on hand to answer anticipated questions, and make sure they're prepared to answer them.
- Offer your facilities - - telephone if they want to call in the story, typewriters if they want to write it on the spot, paper and pencils.
- If called for, have a photographer on hand to take the exact pictures each reporter may want. In this case, be sure you use a pro who can process and deliver the prints to the paper to meet the next deadline.
- Refreshments? Depends on the time of day. Coffee and is always welcomed. If your tour or other event will take an hour or more, you may work it around a lunch - - with business <u>before</u> pleasure.



ILLUSTRATING YOUR STORY

A photograph may be worth a thousand words - - or more - - or less.

Way back at your first press contact, you asked about photographs. Will the publication use them? (How many photos, do you suppose, are regularly submitted to the Wall Street Journal, which never uses them?) What types or subjects? Will they send a photographer? How do you contact him? If you are to supply photos, what do you do?

Preparation for a photograph is much the same in all cases. Alert the people involved, and advise them of the date, place and purpose. Suggest the avoidance of patterned clothing and flashy jewelry.

The location should be carefully selected, and cleaned if necessary. Check the background for distracting elements. Have the 'props' ready - - the box or machine or plaque or other 'news peg.'

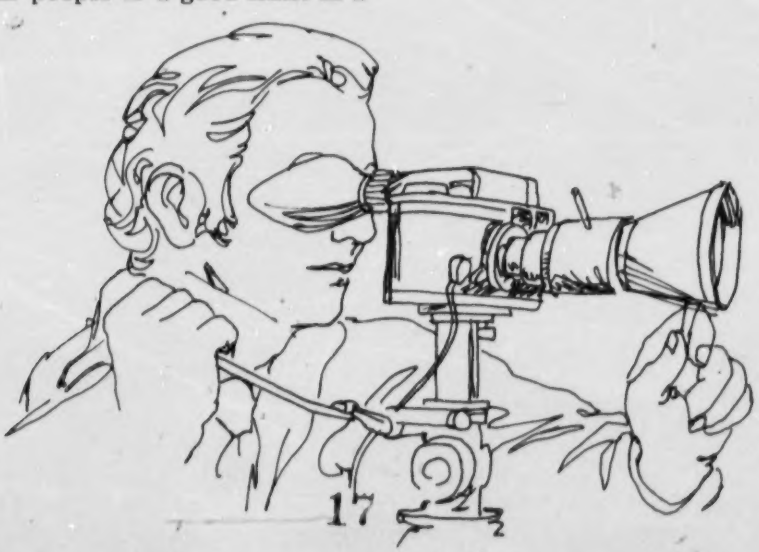
Write out a list of the photos to be taken - - different arrangements of people (with full names and titles, of course), identification of props and other data.

Beware of the crowd and the handshake. Three or four people is a good limit in a photo, unless of course it's the company softball team. And there have to be more interesting poses than the formal handshake. A professional photographer can help here; in addition to the photo composition, his quality will be well worth the expense.

If you're supplying the photos, here are a couple of hints.

Publications always want glossy photos, not dull or matte finishes. For an individual 'mug' shot, a 4 x 5 or 5 x 7 vertical photo may be acceptable, but most other photos should be horizontal 8 x 10's.

Don't write on the back of the photo, especially with ball point pens, or attach paper clips. Either will leave marks on the surface which can't be removed. At the same time, remember that the photo must be separated from its caption (the photo goes to the engraver or cameraman, while the copy is being set in type), and will probably be permanently separated in a 'morgue' or photo file after use. Some permanent identification is a good idea - - perhaps names, company, event, and date, typed on a label and attached to the back.



news from

FIBRE BOX ASSOCIATION

224 SOUTH MICHIGAN AVENUE - CHICAGO, ILLINOIS 60604 - (AREA 312) 663-0250

Release date: April 11, 1973

Contact: Tom Serb

CAPTION for photo accompanying

Olinkraft's West Monroe Plant Wins
Corrugated Industry Safety Award

Phoenix, Ariz. - - H. G. McDonald (right), general manager of the West Monroe, La., corrugated box plant of Olinkraft, Inc., accepts industry safety award on behalf of the plant's employees. Only one disabling injury was recorded at the plant in the past five years. Presenting the award is W. F. Hudson, St. Joe Paper Co., chairman of the Employee Relations Committee of the Fibre Box Association which conducts the award program.

- 30 -

The photo caption is nothing more than a short version of the press release, briefly describing the who-what-when-where-why of the photo. Be sure the left-to-right order is accurate. An identifying headline helps, and is a 'must' if the photo/caption isn't accompanied by a press release. The caption should be on its own $8\frac{1}{2}$ x 11 sheet of paper, with the same type of full identification as the release.

Some publications ask that captions be taped to the backs of photos, half-way down, and wrapped around the front. Others prefer complete separation, as long as the items are kept together in an envelope. Use the system preferred by the majority, remembering that your goal is to simplify the situation for the editor.

Photos can be a more critical point of difference between publication than press releases. If you have two papers to deal with, take two photos with different poses. Then let the editors know that the photo each gets is 'exclusive', though the press release is not.

A sample caption is shown on page 15.

Model Releases are legal forms which give you permission to use someone's photo for publicity (or advertising or other) purposes, in return for some consideration (usually $1, unless it's a professional model). Newspapers don't require them, but you should consider having one for every identifiable person in a photo who is not under personal contract to your company (usually just the executives are).

This legal formality can be a nuisance, and is often ignored in the case of visitors, guests, customers and suppliers. While your customer may pose with you in conjunction with an award-winning box, for example, he probably won't give you formal, unlimited permission to use his photo in your publicity. And the mayor may pose with you at a ground-breaking, but he won't sign a form either. Your legal counsel, and sometimes your common sense, will guide you. Sample forms are available at most photo supply stores, or you can develop your own.

A sample model release is shown on page 17.

SAMPLE MODEL RELEASE

_____

Date_____

In consideration of $_____, receipt of which is hereby acknowledged, I the undersigned, hereby consent to the reproduction and use of my photograph by the _____(Name of company involved) or their assigns, for purposes of publicity, trade or advertising.

Witness: Signature:

_____ _____

_____ _____

Company Address

_____ _____

Address

_____

If model is not yet 21, complete the following form:

I, the undersigned, hereby warrant that I am the _____*of _____, a minor, and have full authority to authorize the above Consent and Release which I have read and approved. I hereby release and agree to indemnify the above named company, their successors and assigns, from and against any and all liability arising out of the exercise of the rights granted by the above Consent and Release.

Signed in presence of:

Witness_____ _____(SEAL)

Signature of Parent or Guardian

Address_____ Address_____

Date_____

*Insert the word "parent" or "guardian", as appropriate.

RADIO

The spoken word can be an effective tool in reaching large audiences. Since most radio stations broadcast 18 to 24 hours per day, with great flexibility for changing or inserting material on certain types of programs, they can also be a more rapid means of communication than the once-a-day newspaper.

Identifying Stations. Your newspaper listings of programs are a good source for identifying the stations which broadcast into your area. Some may not be located in your town. A session with phone books or other directories will rapidly pin them down.

Take the same types of steps used with publications; listen to the station to get an idea of what it broadcasts, and call or write for a description of programs, audience and personnel.

You'll be primarily interested in:

- News broadcasts
- Public service announcements
- Interview and discussion programs
- Featurettes

News. While a newspaper prints hundreds of items each day, a typical five-minute news broadcast may contain 20 or 30 items. The few mentioned on the air must be important to a significant segment of the audience.

The size of your operation in relation to the station's audience will make a difference. Determining what will be important enough to each station to broadcast is difficult, and is most often learned by trial and error, tempered by some careful homework.

Because of its timeliness, always consider radio in 'emergency' news situations -- strike, end of a strike, power shortage, fire. And think radio when you have news with economic impact on the community -- expansion, paperboard shortage, shutdown.

News can be submitted (to the station's News Director) in the form of the same press release prepared for publications, and can be submitted a little farther in advance. For immediate or 'spot' news, a fact outline, delivered or phoned in, is acceptable. Don't try to write the script for the announcer.

Public Service Announcements. Under Federal Communications Commission regulations, stations are required to devote a percentage of air time to public service. The demands for this 'free' time usually far exceed the station's capabilities.

Competitors for the time range from public agencies to large nonprofit organizations to every type of local group; material submitted ranges from slick, professionally produced pre-recorded messages to handwritten notes on the backs of envelopes.

To qualify for a public service announcement, an event or activity must be nonprofit in nature. Cooperation with or sponsorship of a recycling drive, an art exhibit, a scholarship program, or an educational open house would qualify.

Some stations will accept a 'fact outline,' written or even phoned in, as the basis for a public service spot announcement. The preferred form is the radio release, described later.

Submit public service announcements to either the program director or the public service or community service director, if the station has one.

Interviews and Discussions. The range of types of programs in this category is broad, and offers the greatest flexibility for telling your story.

You might discuss the corrugated industry, business trends, your company, recycling, the labor situation, or a thousand other topics.

After determining the programs which accept guests, and their formats, set up an outline of the things you'd like to discuss. This should be in the form of a one-page summary of the subject, plus a list of questions the interviewer might ask and (briefly) the replies you would give. To round out the package, include a brief biography.

All of these items help the program director decide if you will make an interesting guest on an interesting topic. And they'll help the interviewer sound as though he knows you while asking intelligent questions. (And you won't catch him flat-footed with a surprise answer.)

Featurettes. Some programs, other than the interview or discussion type, are made up of short, 2-to-5-minute features on local businesses, educational subjects, new or local products, businessmen, corporate community service activities or similar subjects. Again, your review of the programs offered by local stations will indicate some of the possibilities.

The radio release is the best form for a proposed featurette. A tape recording is also a possibility, especially if there's

some background noise adding authenticity. Sound, remember, is the essence of radio. But a recording, whether it's excerpts from a 'live' speech (with applause), or an on-the-scene description of how a box is made (with the corrugator audible in the background), should be of high quality.

The Sales Call. There's one major difference in sales calls between a newspaper and a radio station. Since the techniques of radio are less familiar to most people, the staffs are usually anxious to assist in developing and adapting good ideas to their needs. Accept their suggestions.

In most other ways, the sales call on a radio station is similar to that on a newspaper. Make your appointment with the program director, and have your proposal in a form ready to be discussed.

With a newspaper or magazine article, you'd be sure to send reprints to certain customers, or arm your salesmen with copies. In other words, you'd get the maximum mileage from the effort. Do the same with radio; it's 'special', and you'll want the greatest impact. Use your organization to alert one and all that you'll be on the air!

Writing for Radio. The spoken word is a little different from the written. In writing for radio, these are some of the things to keep in mind:

- Make the copy 'sparkle'. Bright, but not flip. As you write, imagine how it will sound in the voice and expression of an announcer.

- Simple sentence structure is best - - subject, verb, object. Make most sentences short, with a few medium and long ones scattered so that it doesn't sound 'choppy'.

- Write in the third person, but avoid pronouns as much as possible. Make it "Jones said" instead of "he said"; repeat names as often as needed. Remember that people seldom concentrate when listening to the radio, they 'tune in' and 'tune out' mentally, as well as turning the set on at different times. When they do listen, they want to know as quickly as possible what the program is about.

- Put names before actions or quotes, rather than after.

- Avoid numbers as much as possible.

- Don't abbreviate; spell everything out for the announcer, including telephone exchange names. If you must include a tongue-twister, be it an industry term or an unusual name, add the pronunciation in parentheses; Smythe (pronounced Smith); Joense (pronounced Jones) or (rhymes with bones).

- Use specific dates rather than days (Monday), but the days can also be added. (October fourth through seventh, Monday through Thursday).

- Mention your company, but don't try to advertise. Remember this is free exposure.

- Don't divide words at the end of a line. Undivided words help the announcer read smoothly.

- Be brief. Radio announcements, including featurettes, are timed, at an average reading rate of 2½ words per second. Short announcements should be written and timed to an even number of seconds (10 seconds = 25 words; 20 seconds = 50 words; 30 seconds = 75 words; 60 seconds = 150 words).

The Radio Release. The release for radio is a special script for the announcer. In addition to your letterhead information, name and phone number, and the date, there are some things to remember about its form.

- Near the top, address the release to the proper 'department': write "Attention: News Director" (or Program Director, or Director, Smiling Charlie Show, or Community Service Director).

- Then tell him if the release is exclusive (Exclusive to WHEY). A public service announcement needn't be exclusive, but a featurette must be.

- Add the release timing. "For Immediate Broadcast," or "For Broadcast at Will," or "For Broadcast Between July 10 and July 15" should be indicated. Then add the actual timing: "Reading Time: 20 seconds."

- Add a one-line heading. For a radio release, the heading only indicates to the program director or announcer what the release is about. It isn't read on the air. But the decision to use the release or not may depend on how well you define the subject in the heading.

- Space isn't as important on a radio release. Allow wide margins and double-space your copy for easy reading, but you don't need two or three inches left blank at the top.

- Use regular, 8½ x 11 paper. Avoid onionskin or tissue which might 'crackle' on the air.

- Send at least two copies (some stations request more), one for the announcer and one for the control room.

Timing. Copy for radio, except spot news, should arrive as far in advance as possible. Five to ten days is fine. This increases the importance of your instruction line telling the station when the item should or can be broadcast.

Follow the same reasoning as with newspaper releases. If the news is about a speech to be given at 2 p.m. September 4, and it shouldn't be broadcast before the speech, mark it "For Broadcast After 2 p.m. September 4."

If you want the same news item (press release) to go to both radio and the morning (or evening) newspaper, remember the differences in timing. A release arriving at both at 9 a.m. will be on the air in an hour, but won't be in print until the next day. You may want to juggle delivery times.

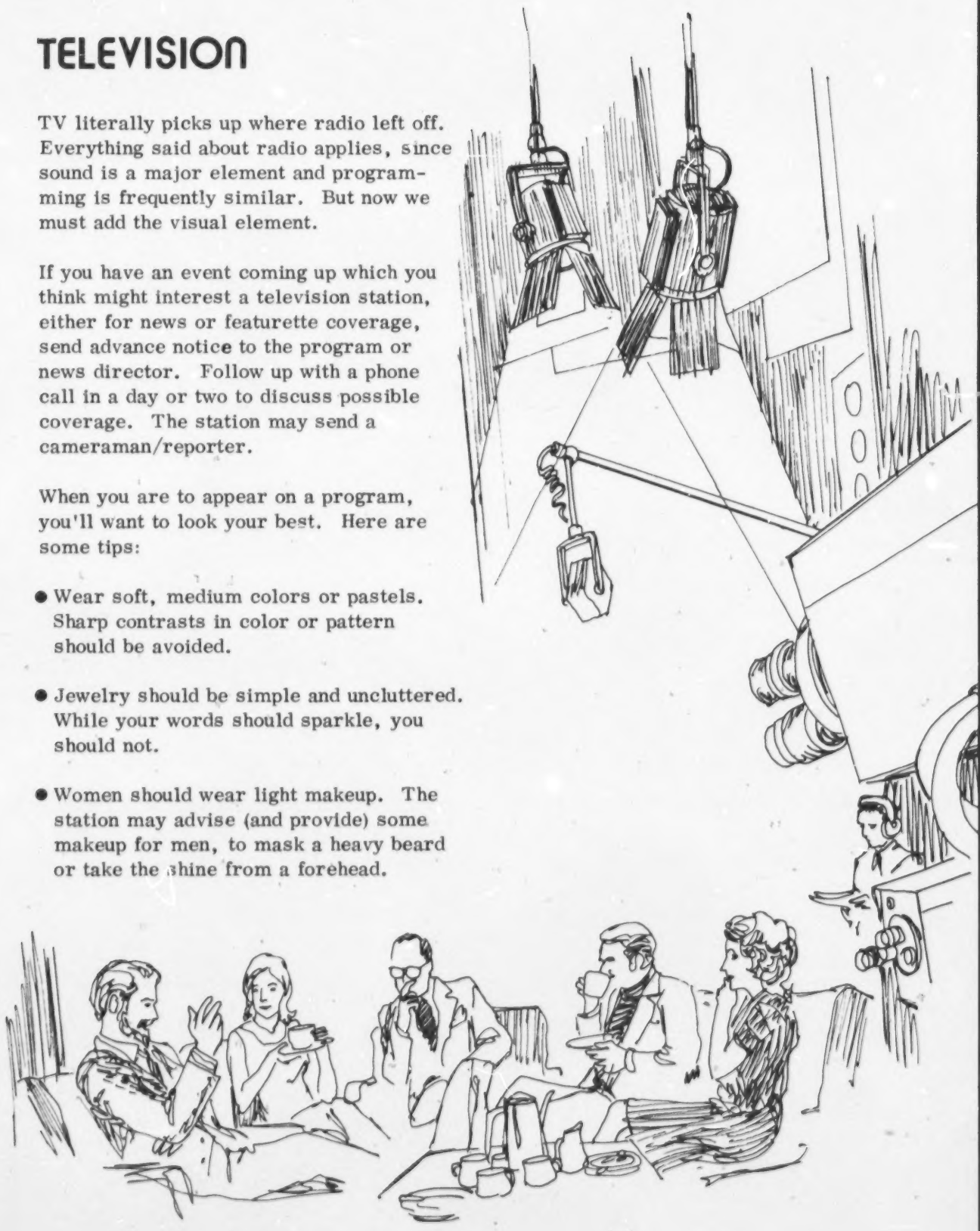
TELEVISION

TV literally picks up where radio left off. Everything said about radio applies, since sound is a major element and programming is frequently similar. But now we must add the visual element.

If you have an event coming up which you think might interest a television station, either for news or featurette coverage, send advance notice to the program or news director. Follow up with a phone call in a day or two to discuss possible coverage. The station may send a cameraman/reporter.

When you are to appear on a program, you'll want to look your best. Here are some tips:

- Wear soft, medium colors or pastels. Sharp contrasts in color or pattern should be avoided.
- Jewelry should be simple and uncluttered. While your words should sparkle, you should not.
- Women should wear light makeup. The station may advise (and provide) some makeup for men, to mask a heavy beard or take the shine from a forehead.



- Don't worry about wearing glasses.

The program director and floor manager may give you some instructions before and, via hand signals, during the program. You'll find them both helpful and cooperative.

Any material sent to a television station, other than spot news, should be accompanied by some visual material.

Film, either sound or silent (accompanied by a script), may be acceptable. A corporate or industry film, for example, might be used on an educational program. But be sure you check the station's requirements; they may accept only color, or 35 mm. rather than 16 mm.

Some stations accept black and white photographic prints (dull or matte finish, not glossy), particularly for news broadcasts. Others will accept only 35 mm. color slides, in certain types of mounts (Lindia, Leica, Esco, etc.). Again, check the station's requirements.

Pictures for TV. Whether slides or prints, television has certain requirements applying to the pictures themselves:

- TV is horizontal! Don't send a vertical picture.
- The screen doesn't show everything on on the original. Edges get cropped off. Keep your subject in the center.
- Pictures should tell a story themselves -- interesting people, doing interesting things, against a simple background, in color.
- Avoid type in pictures if possible.
- With still pictures -- no motion -- the station will want to change pictures every 5 to 20 seconds. For an accompanying script, that's every 12 to 50 words. It's best to space pictures evenly in a short script, but vary the spacing in a longer one.
- If you want your pictures (or props) back after broadcast, be sure to request their return when you first supply them.

Scripts for TV. The rules of writing for television are the same as for radio, except that the form changes -- and they'll want at least five copies.

A cover page should provide all of your data, the title or heading, and a complete list of the visuals or props. The production script begins near the top of page two, with the page divided into two columns -- "VIDEO" on the left and "AUDIO" on the right.

Under "VIDEO", number and describe each of your illustrations. Use all capital letters, and single-space the copy. Descriptions should be brief, but long enough to identify the content. Begin typing each identification next to the line in the "AUDIO" script at which that visual is to appear. Each slide, piece of artwork or prop should carry the same number used in the description.

Under "AUDIO", type your announcer's script, double-spaced in upper and lower case letters. At the left of the copy (in the center-of-the-page margin) repeat the number of each visual, at the line at which the visual is to appear. Try to change visuals between sentences.

	VIDEO		AUDIO
1.	SLIDE OF MAYOR GRUBB AND OTHERS TOURING PLANT	1.	"Mayor Sharon Grubb and Daily Blast gossip columnist Dolly Frump aren't likely to forget the open house held yesterday at Busy Box Company."
2.	SLIDE OF BOX DISPLAY	2.	"A display of the company's boxes, filled with their customers' products, was distributed to the guests as they left."
3.	SLIDE OF MAYOR ACCEPTING BOX OF PIES	3.	"Both Mayor Grubb and Columnist Frump received boxes of Old Fashioned Pie Company products."
4.	SLIDE OF . . .	4.	"When they met in the parking lot, . . . "

EMERGENCIES

The definition of an emergency situation will vary. Generally, we assume it's some event in which injury or damage takes place. But it could also include a sudden strike, announcement of a lawsuit, or anything else. Let's assume here that it's simply a situation for which you are unprepared, and which either prompts the press to call you or causes you to think about the press (calling or hiding from).

First and foremost, you should not be unprepared. That is, your company should spell out formal policies and procedures to be followed in various situations. When do you notify the lawyer? Insurance man? Next of kin? How do you get back in operation? Who does what? Where's the fire department phone number? What can you tell the press, and when? Where are the records?

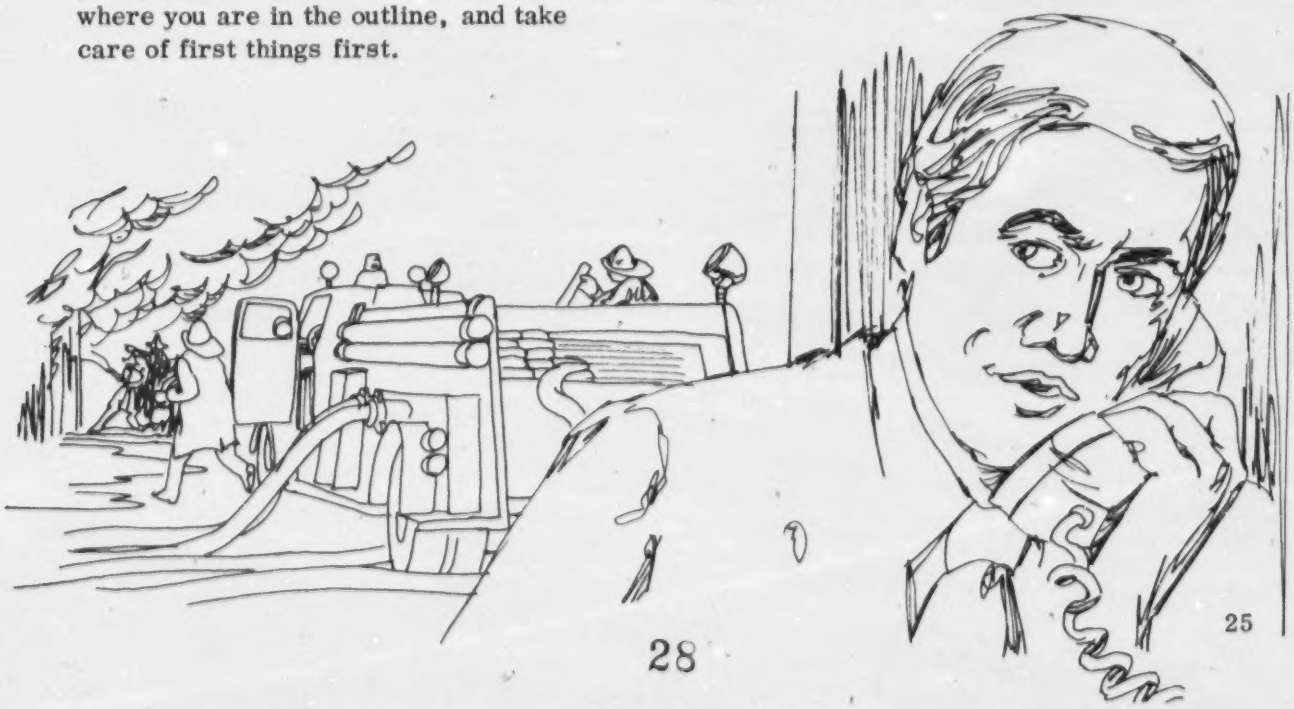
Assuming you have such written policies, they can be a valuable aid in dealing with the press while you're preoccupied with the problem itself. Give copies of the policy to the reporters, tell them briefly where you are in the outline, and take care of first things first.

Members of the press are experts at reporting emergencies. They'll find things out - - fast! Your cooperation with them during emergencies is virtually necessary.

At the same time, it's important to keep calm. Partial or incorrect answers could start rumors. Short tempers could lead to bad headlines and bad relations.

In reviewing your company policies and emergency procedures, anticipate the questions reporters would ask. Expand the policy, if necessary, to cover information on deaths and injuries (numbers, names, personnel information), damage, causes, statements.

A checklist for press relations in emergencies follows. Just as your policy may delegate responsibility for other important tasks, press relations should be assigned to someone, with an alternate if the designee is unavailable. Review the checklist frequently. Hopefully, you'll nver need to use it.



EMERGENCY PRESS RELATIONS CHECKLIST

— Inform appropriate management personnel at plant.

— Inform Public Relations Department.

— Instruct switchboard operator on how to handle following types of calls:
  - — official and essential
  - — employees
  - — employee families
  - — press
  - — non-essential

— Provide switchboard operator with statement(s) if appropriate.

— Determine whether situation would benefit from initiating press contact . . . If so, act.

— Instruct plant guards on how to receive press representatives, where they should park and where they should report.

— Instruct receptionists on how to receive press; include location of press room.

— Designate press room and assign someone to staff it.

— Stock press room with necessary materials.

— Assign appropriate telephone outlets for press use.

— Gather information periodically from appropriate company sources and prepare written statements. Where appropriate, include following information:
  - — nature of emergency
  - — time and place
  - — number of employees involved
  - — effect on employees (injured, killed, trapped, etc.)
  - — disposition of injured
  - — activity engaged in at time of emergency
  - — cause of emergency — Do not speculate. Give only obvious facts.
  - — extent of damage (descriptive, not dollars)
  - — effect on operation
  - — rescue efforts, if any

— Clear all statements with Plant Manager; consult with plant management regularly on what should be released to the press.

— In dealing with press, remember:

Don't try to cover up **facts.**
Don't release damage estimates without management approval.
Don't release names of dead or injured before next of kin are notified, and never without management approval.
Don't speculate on anything.
Don't attempt to place "the blame."
Do let the press know that **you** are their best source of information.
Do try to meet the deadline needs of the various media.

— Check with safety/engineering on feasibility of any contemplated visit by media representatives to scene of emergency.

— Clear such visits in advance with management; make sure a senior company official accompanies such a tour to interpret for press.

— Set up press interviews and conferences as needed; brief interviews in advance as to what questions might be asked.

— Monitor press coverage; bring inaccuracies to attention of erring media.

— Follow-up with press after emergency:
  - — set record straight
  - — reinforce press relations
  - — release operational news